

Food across time and space: *Pinocchio* and its English translations

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This article focuses on the study of food lexis in *Le Avventure di Pinocchio. Storia di un Burattino* (Collodi 1981/1883) and in seven of the work's major British and American English translations published over a period of around 130 years. *Pinocchio* is a transnational classic of children's literature that ideally addresses a dual audience (O'Sullivan 1993, Lathey 2006). Food and hunger are often 'evoked' in the story (Belpoliti 2003 *inter alia*) and appear to perform two functions: 1) contribute to the portrayal of the Italian culture and society of the time, and 2) enhance children's involvement through imagined perceptual experiences primarily (although not exclusively) based on taste and smell. In fact, preserving both functions in translation is quite difficult, as maintaining the culture-specific quality of the original entails placing less emphasis on young readers' expectations in the target cultures, while assimilating original items to the target background inevitably involves variable loss of original details. The analysis displays different translation strategies at work in the various texts. More recent American versions, in particular, appear to be more open to foreign influences and contaminations, probably reflecting a higher degree of recognition and integration of originally foreign cuisine in a cosmopolitan setting.

1. Introduction

This article focuses on food lexis in the book version of *Le avventure di Pinocchio. Storia di un burattino* (Collodi 1883/1983/1986) and in a selection of

the work's major English translations. This is part of a wider analysis based on a corpus of target texts covering both contemporary and more dated translations in American and British English (see Masi 2010; 2013; 2014).

Pinocchio is a transnational classic of children's literature which ideally addresses both children and adults (on the notion of dual readership, cf. O'Sullivan 1993; Lathey 2006), and whose appeal rests, among other things, on its richness in culture-bound items and different reading levels. Food, in particular, is a culture-specific phenomenon which, together with hunger, is a major topic in the tale. As a result, it offers a vantage point for an appraisal of the tale's reception/adaptation across different retranslations, also reflecting different audience design.

Indeed food can be viewed as "the most sensitive and important expression of national culture" (Newmark 1988: 97). On the other hand, culture-specific items (also called culturemes or *realia*, see Katan 2009 for an overview) tend to represent a challenge in translation, and various strategies have been proposed in the relevant literature (*ibid.*) to come to terms with the problems they pose.

More precisely, this article intends to shed light on the ways food translation varies across the different target texts taken into account thereby revealing different translation trends across time and space, in compliance with distinct mental representations of childhood and children's expectations presupposed by the translators (for the notion of 'child images' see Oittinen 2000).

The actual analysis of a sample of excerpts is preceded by three preliminary sections and followed by a final one. The preliminary sections tackle the topic at issue – i.e. *Pinocchio*'s food 'migration' across translations – from different angles and are intended to pave the way for a better understanding of 1) the meanings and functions of food items in the original, and 2) their metamorphoses, and correlated translation trends, as revealed in the target texts under observation.

The first section briefly focuses on the role of food in children's literature in general, and then in *Pinocchio* in particular. The second one introduces the

English target texts taken here into account and then proposes a preview of possible major translation strategies of food culturemes, which will be then referred to in the analysis section. The third one takes into account some foreign culinary influences on the English lexicon over history (notably, albeit not exclusively, from Italian) as a background to the appraisal of possible lexical contamination over time to be found in the target texts under analysis. A final section proposes a summary of the findings, and correlated generalisations, emerged from the research.

2. Food in children's literature

Oittinen (2000: 54 ff.) especially underlines the importance of food and eating within children's culture and literature. The eating child is often an idyllic character there, and food is magic, as it means happiness and safety. Tastes indeed emerge from children's world of individual experiences and emotional life. It is this dependence on individual experience that is partly responsible for the fact that people taste things differently. Words, too, are experienced differently in different situations of use, notably in the source language/culture vs. the target languages/cultures. Culinary lexis, in particular, is subjected to become a vehicle for the readers' involvement in stories through either curiosity for diversity (i.e. unknown flavours), or through familiarity with tastes and recipes that are part of their background.

It is up to the adults' (i.e. the writers' and the translators') sensitivity to the readers' (especially children's) uptake to decide how much the latter should be exposed to diversity. For Klingberg (1986: 38), it would be better if translators resorted to literal translation as much as possible, or to the description of the foreign food, since what children in other countries eat and drink may arouse the reader's interest in the foreign culture. For Oittinen (2000: 34), by contrast, the translator should take children's experiences, abilities, and expectations into consideration, and should not be exposed to aspects of a foreign culture they are not capable of understanding.

2.1. Food in *Pinocchio*

Food represents an important thread in *Pinocchio*, and has been discussed and tackled from several perspectives by different scholars and writers¹. In the tale, food is often part of similes and hyperbolic descriptions which appear to perform at least two concomitant dominant functions: that of contributing to the portrayal of the Italian culture and society of the time (which can be regarded as largely coinciding with a referential function), and that of enhancing the children's involvement through imagined perceptual experiences primarily (although not exclusively) based on taste and smell (involving connotations that are part of a general appellative function)². In fact, preserving both functions in translation is quite difficult, as maintaining the culture-specific quality of the original entails placing less emphasis on young readers' expectations in the target cultures, while assimilating original items to the target background inevitably involves variable loss of original details.

Recent research on the translation of food in children's literature (including *Pinocchio*) has highlighted ambivalent trends, with an overall tendency towards "less domestication" in the 2000s (Paruolo 2010: 63). The present study further explores the trends at issue by referring to a wider range of target texts.

¹ Cf., *inter alia*, Fresta 1986; Belpoliti 2003; Gigli 2004; Masiola Rosini 2004; Vivarelli 2005; Paruolo 2010. For instance, Fresta 1986 and Belpoliti 2003 propose different descriptions and interpretations of the significance of food in the tale; Gigli 2004 is a retelling of the puppet's story focusing on the episodes where food is involved; Masiola Rosini 2004 and Paruolo 2010 describe several excerpts in a translational perspective, taking into account different target texts; in Vivarelli 2005, *Pinocchio*'s dishes are linked with Pellegrino Artusi's recipes.

² The referential and appellative functions were inspired by the model of Nord 1997.

3. Target texts and translation strategies

The English target texts chosen for the present analysis cover a period of around 130 years, which can be approximately subdivided into three time spans. The first one – roughly from the end of the 19th century till the mid of the 20th century – includes Della Chiesa's American translation, published in the UK in 1914 and in the US in 1925. It often contains adapted elements (and occasional glosses) as a way of popularising the Italian tale for a presupposed average American audience. Tassinari's (1951) revised version of Murray's British English text (i.e. the first English version of the tale, dated 1892) comes next.

The second time span – covering the second half of the 20th century – comprises the translation by the American academic Perella (1986), with endnotes and an essay in a bilingual (Italian-English) edition. It is the most philologically faithful version to the source and addresses a learned adult audience. Another annotated text is the British English version by Lawson Lucas (1996), with a note on the text and translation and explanatory notes at the end of the book. The translator overtly states her universalising intent for the benefit of a contemporary and varied British audience, although the version has been regarded as more suitable to adults than to children (see Lathey 2006).

More recent samples – covering the first decade of the 21st century – are Canepa's (2002), Rose's (2003) and Brock's (2009) versions, where there are neither explanatory endnotes, nor any overt statement about audience design, which is thus inferred from textual and paratextual features. Canepa's is another American English version, accompanied by an introduction and a very brief note on the translation. Overall, it appears to promote exoticising procedures (see below), which possibly make it more suitable to an adult audience rather than to a young one, as also emphasised by the presence of illustrations that are introduced by captions from the source text with no translation. Rose's (2003) is a British English picture book where abstract illustrations (by Fanelli) interact with, and complement the verbal code, which make it especially suitable to a young audience. The most recent version by the American poet Brock is

accompanied by a brief introduction by Eco and an afterword by West. The translation is in an edition with a somehow disquieting cover and no illustrations, which probably make it more suitable to older children and adults.

On the whole, the texts appear to offer quite diverse examples of intercultural mediation over time, with some degree of variation also depending on the geographical variety in question. In fact, they tend to reveal distinct conceptions of target readers by recourse to varying types of strategies.

Among the major strategies that are generally used for the translation of culturemes (including food items) are the following (cf. Kwieciński 2001: 157):

- exoticising procedures (cf. foreignisation), transferring the foreign term into the target language and culture;
- rich explicatory procedures, adding complementary texts such as notes, prefaces, postfaces, reviews (cf. Osimo's 2004 metatextual apparatus), inserting glosses within the body of the translated text, or "adjectivizing the source term as in 'hot *cotechino* sausage'" (Katan 2009: 80);
- recognised exoticism, allowing an accepted standard translation for a given item into the target language and culture (e.g. English *macaroni* for *maccheroni*); as a matter of fact, the translator will always need to check how recognised the exoticism is, although recognition is debatable and ever changing (*ibid.*);
- assimilative procedures (cf. domestication), changing the original into a functional equivalent in the target language or deleting it.

As will be shown later on, different combinations of some such strategies are employed in my data.

4. English *gastrolingo*: Influences from Italy and beyond

The English translations of culinary lexis in *Pinocchio* are rich in items of Italian and French origin. These two languages have indeed represented prominent historical sources of influence on English culinary terminology in several ‘waves’ over time (see, e.g., Marcato 1996; Pinnavaia 2007; Girardelli 2004; Lanzilotta 2014).

The influence of French, an everlasting source of refined diction (i.e. the language of the finest cooking, cf. Gerhardt 2013: 43), began as far back as in the Middle English period, while significant Italian impact can be traced back to the Renaissance (Pinnavaia 2007). As for American English, in particular, this has been affected by Italian more extensively and more recently (Masiola Rosini 2004). Between the second half of the 19th century and the first half of the 20th century, an intense migration wave of Italians to the US imported dialect forms (Marcato 2010) and also determined a negative association of Italian food with poverty and difficulty (rather than prestige), but attitudes started to change since the 1960s and 1970s. These decades saw Italy’s economic growth, together with the arrival of European chefs in the US, especially from France and Italy, who contributed to the development of local culinary practices and correlated perceptions (Lakoff 2006; Zimmerman 2010). This led to growing acceptance and integration of ethnic recipes within the US culture. However, more authentically ethnic cuisine started to be offered in restaurants only since the 1980s and 1990s (Gvion and Trostler 2008). Over time, Italian food, in particular, has gained growing popularity precisely because of its authentic, healthy nature also providing good value for money (Girardelli 2004; Marcato 2010).

In the contemporary society of “global information flows” and “time-space compression” (Cronin 2010: 135), food is all the more a vehicle for intercultural contact and exchange. On a linguistic level, we often come across an “amalgam of international food terms” (Gerhardt 2013: 44), which reveals a higher degree of integration of, and evocative value associated with the so-called fusion cuisine (Chiario and Rossato 2015). This is especially evident in restaurant

menus, where hybrid compound expressions consisting of foreign words from Eastern and Western culinary domains are frequently used, also covering toponyms whose appeal is independent of whether they actually refer to the real or presumed origin of the dish (also cf. Jurafsky 2014).

As remarked by Epstein (2009), “food trends change so rapidly that what once was only available in just one country can suddenly be available all around the world, and if we don't want [...] translations [of food terminology] to date too quickly, we have to be aware of this fact.” This also holds true for food migration in the English translations of *Pinocchio*, whose excerpts under analysis appear to reflect some of the trends sketched above.

Against a background where food and its lexis are at the forefront of global communication and fast change (from diversity to familiarity), it is here more productive to depart from the foreignisation-domestication dichotomy and describe at least some of this migration in terms of other strategies mentioned in section 3, such as explicatory ones and varied forms of recognised exoticism. The extent of exoticism recognition is in fact an elusive phenomenon, and among the criteria here referred to as possible relevant indices are dictionary records (esp. the *Oxford English Dictionary* Online – henceforth OED – for etymology), spelling adaptation, co-textual and typographical cues (e.g. the use of the italic style to mark the foreign origin of a lexical item).

5. Analysis of examples

As hinted above, food, or rather the lack of food, is a recurrent feature in the tale. I carried out a qualitative analysis of all the occurrences in the source text where the presence of food, real or imaginary, was involved but then selected just some examples among those displaying the highest degree of variation across the target texts at issue.

It is indeed possible to identify different roles and categories of food in the tale, i.e.

1. occurrences in which food-related sensory experiences are evoked especially through similes and comparisons *in absentia*, in limited text segments with figurative (often hyperbolic and ironic) functions (also in characters' names, cf. Geppetto's nickname *Polendina*, cf. Masi 2013; 2014)³;
2. more detailed descriptions where culinary lexis takes the scene, either as everyday food of the humble and poor society of the time (cf. for example the three pears in chapter 7, or the *trippa alla Parmigiana* ordered by the Cat in chapter 13, to which we will come back later on), or as richer and refined choices typically associated with the wealthy (for instance the *cibreino* ordered by the Fox in chapter 13, more on that later; also cf. Fresta 1986; Masiola Rosini 2004).

The selected cases below are arranged according to the latter broad distinction (although sometimes the difference is a matter of degree) and, in each of them, the segments from the target texts follow a chronological order. Besides, as each of the time spans identified in section 3 covers samples from both British and American English, it is possible to compare translation options not only chronologically but also depending on the geographical variety involved.

Several examples of the first type were highlighted in my preceding research (esp. Masi 2014). For instance, in chapter 35 Pinocchio tells his father about the way the terrible Shark had swallowed him (Masi 2014: 338):

[...Allora un orribile Pesce-cane...] m'inghiottì come un tortellino di Bologna
(Collodi 1883/1983/1986: 430)

In the various target texts, the original culinary item is substituted for by different types of options. The more dated samples show assimilation (Della Chiesa) and generic paraphrase (Murray/Tassinari):

[...] as if I had been a chocolate peppermint (Della Chiesa 1914/1925/2000: 235)

³ On account of the colour of Geppetto's wig (as yellow as *polenta/polenda*), translated for example as *Maisy* by Rose and as *Corn Head* by Brock.

[...] as if I had been a meat pasty (Murray/Tassinari 1951/2002: 156)

Among the versions from the second half of the 20th century, Perella uses an exoticising procedure, emphasised by the italic style and by the use of an explanatory endnote (whose presence, here as elsewhere, is indicated by means of an asterisk):

[...] as if I were a Bolognese *tortellino** (Perella 1986: 431)

Lawson Lucas, instead, opts for recognised exoticism through a form typically associated with Italianness, although this is not iconic of the sudden and quick motion portrayed in the source:

[...] like a bit of spaghetti* (Lawson Lucas 1996: 156)

The occurrence is in fact accompanied by the following endnote: “one ‘tortellino di Bologna’, to be precise, i.e. a mini-raviolo” (*ibid.*: 187).

In the case of the more recent versions, the British text by Rose (similarly to Della Chiesa’s) displays assimilation by means of a probably more attractive item (*a fairy cake*) for a young target audience, and which is similar in shape, but not in taste, to a *tortellino*:

[...] like a fairy cake (Rose 2003: 175)

The two American samples, by contrast, propose different types of exotic forms, cf. the somehow awkward use of the toponym *Bologna* (instead of the adjective form) as premodifier in Canepa, and an adapted⁴ exotic form (*a ravioli*) evidently deemed to be more acceptable for the target audience by Brock:

[...] as if I were a Bologna tortellino (Canepa 2002: 193)

[...] like a ravioli (Brock 2009: 148)

⁴ Not inflected for singular number.

Another example is from chapter 33, where the poor donkey Pinocchio is hungry and has nothing to eat but straw, whose taste he compares with the recollected one of highly culture-specific dishes:

[...] il sapore della paglia tritata non somigliava punto né al risotto alla milanese né ai maccheroni alla napoletana (Collodi 1883/1983/1986: 390)

Besides the use of a form of recognised Italian exoticism (*macaroni*), the older target texts display deletion of the regional specification of such dishes, with an attempt at making up for such a loss with a hyperonym (*a savoury dish*) in Murray/Tassinari:

[...] neither like rice nor macaroni (Della Chiesa 1914/1925/2000: 212)

[...] a savoury dish of macaroni or rice (Murray/Tassinari 1951/2002: 141)

Perella proposes exoticising solutions through borrowings (also evidenced by the use of italics in the text):

[...] *risotto alla milanese* or *maccheroni alla napoletana* (Perella 1986: 391)

Lawson Lucas, on the other hand, replaces the original items with typical country dishes from the British culture:

[...] shepherd's pie or steak and kidney pudding* (Lawson Lucas 1996: 138)

This is in line with her trend of universalising/domesticating the tale (as she also explains in an endnote), although “contemporary British readers – adults or children – [...] are much more likely to eat Italian food on a regular basis (pizza, pasta and macaroni for example) than shepherd's pie” (Lathey 2006: 15)⁵.

Among the more recent versions, Canepa and Brock opt for the preservation of regional specificity and convey this information by means of forms of recognised

⁵ Besides, Collodi's effort of unifying Italy from the culinary point of view is lost (Masiola Rosini 2004: 442).

exoticism (cf. *risotto*, *macaroni*) preceded by adjectives (i.e. a borrowing – *Milanese*, and a translation – *Neapolitan*) with a toponymic function:

[...] a Milanese risotto or Neapolitan macaroni (Canepa 2002: 174)

[...] Milanese rice or Neapolitan macaroni (Brock 2009: 133)

Rose, too, opts for recognised forms of Italian exoticism, albeit obliterating regional identity and with some arbitrary adjustments, as saffron, rather than mushrooms, is at the basis of the recipe of *risotto alla milanese*, while *spaghetti with tomato sauce* was probably chosen on the ground of its higher popularity and stereotypical association with Italian pasta:

[...] Mushroom risotto or spaghetti with tomato sauce (Rose 2003: 158)

The subsequent examples focus on segments where food tends to play a more central role. The next case comes from the end of chapter 29 (cf. Masi 2013: 191), where the Fairy has arranged for a grand breakfast for Pinocchio and his schoolmates on the following day:

[...] la Fata aveva fatto preparare dugento tazze di caffè-e-latte e quattrocento panini imburrati di dentro e di fuori (Collodi 1883/1983/1986: 342)

The use of extra butter on buns (especially referred to by Pinocchio to convince his schoolmates to participate in the event) can be viewed as a sign of irony and waste of food (see Fresta 1986), especially if considering the rather hyperbolic quantities of the items involved. The different texts below focus on the translations of the beverage:

[...] cups of coffee-and-milk (Della Chiesa 1914/1925/2000: 181)

[...] cups of coffee and milk (Murray/Tassinari 1951/2002: 120)

[...] cups of *caffè-e-latte*...* (Perella 1986: 343)

[...] cups of coffee with milk (Lawson Lucas 1996: 116)

[...] cups of coffee-and-milk (Canepa 2002: 150)

[...] cups of cocoa (Rose 2003: 135)

[...] cups of coffee-and-milk (Brock 2009: 113)

Almost all the American versions propose a literal rendering through a structural calque (cf. the use of hyphens), while Perella's is the only one which uses the Italian borrowing, also underlining its compound nature by means of hyphenation and emphasising the exotic quality of the occurrence through the italic style⁶. He also explains the correct proportion of the two beverages in an endnote (cf. hot milk with a dash of coffee, *ibid.*: 488). The British English texts, by contrast, do not make use of hyphens, thereby assimilating the beverage to more familiar cups of coffee with a dash of milk. Rose's sample displays an even more appealing substitute for young children (in fact, cups of cocoa are also referred to in the TV series adaptation of *Pinocchio's Adventures* by Comencini in the 1970s)⁷.

In the example below (from chapter 19) Pinocchio is thinking about what he would like to buy with the money he expects to harvest from the Field of Miracles. Indeed, Pinocchio's desires are described through a hyperbolic accumulation of items climaxing with different types of sweet food. The list contains culture-specific elements such as *rosoli*, *alcherme*, *panettoni* (*panattoni* in the source):

Vorrei avere un bel palazzo, mille cavallini di legno, e mille scuderie, per potermi baloccare, una cantina di rosoli e di alcherme, e una libreria tutta piena di canditi, di torte, di panattoni, di mandorlati e di cialdoni colla panna (Collodi 1883/1983/1986: 222)

Della Chiesa shows various types of substitution, viz. specific replacements quite different from the original products and definitely more suitable to a young audience (cf. *lemonade* for *rosolio* and *ice cream soda* for *alcherme*), together

⁶ This is a low frequency word in current English usage, with different spelling variants, cf. *caffè e latte* (1965) or *caffè latte* (1867, 1907 in dictionaries), and *caffelatte* (1923), *caffellatte* (1935), see OED online, June 2016, Web 7 July 2016.

⁷ Also cf. Masiola Rosini (2004: 439), who underlines that coffee (like *rosolio*, an alcoholic beverage) belongs to the world of adults rather than that of children.

with a lower number of generic substitutes (*candies, fruit, cookies*) which alter the tangs of the source text, its rhythm, and correlated hyperbolic effect:

[...] a cellar overflowing with lemonade and ice cream soda, and a library of candies and fruit, cakes and cookies (Della Chiesa 1914/1925/2000: 107)

Similarly, the version by Murray/Tassinari provides a range of rather different substitutes, but this time the replacements appear to be slightly less arbitrary (cf., e.g., *currant-wine* for *rosolio* or even *alcherme* – probably on account of the beverages' colour – or *macaroons* for *mandorlati* – sharing almonds as one of their ingredients):

[...] a cellar full of currant-wine, and sweet syrups, and a library quite full of candies, tarts, plum-cakes, macaroons, and cream biscuits (Murray/Tassinari 1951/2002: 71)

Although the original flavours are yet again altered, the number of items in the list are the same as the ones in the source, thus preserving the rhythm and hyperbolic emphasis of the original.

Perella retains some of the original items (e.g. *rosolio, alkermes, panettoni*) and provides a more precise description of shape and ingredients (cf. *rolled wafers filled with whipped cream*):

[...] a cellar full of rosolio cordials and alkermes liqueurs, and a library chock-full of candied fruit, pies, *panettoni*, almond cakes and rolled wafers filled with whipped cream (Perella 1986: 223)

The exotic forms used display different degrees of recognition: cf. the spelling adaptation of *alkermes*, but also the use of the latter item, as well as *rosolio*, as adjectival premodifiers of more general nouns, i.e. using them as glosses in the form of hyponyms of broader and more familiar categories (cf. *rosolio cordials* and *alkermes liqueurs*); Perella also used the italic style (and different spelling) for *panettoni*.

In Lawson Lucas's version, we can find generic substitutes (e.g. *cordials* – often a fruit-flavoured non-alcoholic type of beverage in the British area – and *liqueurs*), and more specific ones assimilating linguistic choices to the target

culture culinary system. This appears to take place on the basis of some similarity in terms of ingredients and/or shape (e.g. *fruit-breads* for *panettoni*), also via terminology derived from French (*gateau* for *torte*, *nougat* for *mandorlati*), but conveyed through nominal compounding, i.e. a typical morphological process of Germanic languages (cf. *ice-cream cornets* vs. *rolled wafers filled with whipped cream* in Perella):

[...] a cellar for cordials and liqueurs, and a bookcase packed full of candied fruits and *gateau* and fruit-breads and *nougat* and ice-cream cornets (Lawson Lucas 1996: 63)

Canepa's text tends to propose similar strategies to Perella's, although this time *rosolio* and *alkermes* are in italics, rather than *panettoni*, thus possibly revealing a different perception of the degrees of potential recognition involved; also notice the choice of translating *mandorlati* with *almond brittle*, on account of almonds as a key ingredient:

[...] a cellar full of *rosolio* and *alkermes* liqueurs, and a library brimming with candied fruit, cakes, panettone, almond brittle, and wafers spread with whipped cream (Canepa 2002: 89)

Rose's version shows rather generic replacements (e.g. *sweets*, *biscuits*) and a more specific substitute definitely different from the original (cf. *cream buns* for *cialdoni colla panna*):

[...] a cellar full of fruit cordials and wines and a library crammed with sweets, candied fruit, cakes, biscuits, cream buns (Rose 2003: 81)

Brock's, too, displays generic choices in this case, thus obliterating the cultural peculiarities of the original items:

[...] a cellar of liqueurs and cordials, and shelves full of candied fruit, cakes, dessert breads, almond cookies, and wafers topped with whipped cream (Brock 2009: 66)⁸.

⁸ Among the target texts under analysis, only Lawson Lucas's and Brock's versions show *bookcase* as the translation of *libreria*, while the others presumably refer to this obsolete sense of the word *library*.

One of the best-known episodes of the tale where food plays a central role is in chapter 13, when Pinocchio, the Cat and the Fox eat together at the *Osteria del “Gambero Rosso”* (cf. *The Red Crawfish Inn*, Perella 1986: 167). The passage is rich in culture-specific culinary references; however, the text below reports only a small part of the Cat’s and Fox’s lengthy orders, which contain culinary terminology probably opaque, at least in part, even to contemporary average Italian readers (both young and adult):

Il povero Gatto, sentendosi gravemente indisposto di stomaco, non poté mangiare altro che trentacinque triglie con salsa di pomodoro e quattro porzioni di trippa alla parmigiana [...] La Volpe avrebbe spelluzzicato volentieri qualche cosa anche lei: ma siccome il medico le aveva ordinato una grandissima dieta [...] si fece portare per tornagusto un cibreo di pernici, di starne, di conigli, di ranocchi, di lucertole e d’uva paradisa [...] (Collodi 1883/1983/1986: 166)

The analysis will especially focus on the translations of *trippa alla parmigiana*, *cibreo*, and to some extent, of *tornagusto* and *uva paradisa*. *Trippa* and *cibreo* are traditional Florentine dishes (also accounted for by Pellegrino Artusi, see Vivarelli 2005; Fresta 1986). The former is made with the lining of a cow’s or pig’s stomach, the latter with broth, eggs, onions and chicken giblets. *Cibreo* can also indicate a mixture of disparate things, a meaning here emphasised by the inclusion of improbable ingredients (e.g. *lucertole/lizards*). *Tornagusto* is an ancient Tuscan word denoting food that whets the appetite, and the word *paradise* (cf. *paradisiaco/heavenly*) in *uva paradisa* – denoting a variety of grapes – presumably contributes intensity to the delicious quality of the fruit’s flavour.

The humorous effect of the passage rests on the clash between the apparent unwillingness to eat of the two characters (on account of the Cat’s presumed stomach ache, and the Fox’s diet allegedly prescribed by his doctor) and the quantity and quality of food they actually order and manage to eat. *Cibreo* (i.e. a mixture of broth, eggs, onions and chicken giblets), in particular, is used in the diminutive form (*cibreino*). However, the diminutive meaning is here jocularly contradicted by a long list of ingredients for the dish, thus revealing the ironic connotation attached to the word and to the whole passage. The effect is also

underscored by the contrast with the preceding relative form of the adjective *grande* (*grandissima*), intensifying the strictness of the Fox's diet.

Among the older target texts, Della Chiesa's especially displays deletion, i.e. in the example below there is no mention either of the cheese provenance or of the special nature of the dish ordered by the Fox,

[...] four portions of tripe with cheese [...] some partridges, a few pheasants, a couple of rabbits, and a dozen frogs and lizards (Della Chiesa 1914/1925/2000: 71-72)

Murray/Tassinari's version provides the origin of the cheese in the Cat's order, but it also shows a lower number of hyperonyms as generic substitutes in the subsequent part of the text (viz. *special dish* and *delicacies*):

[...] four portions of tripe with Parmesan cheese [...] a special dish of partridges, rabbits, frogs, lizards, and other delicacies (Murray/Tassinari 1951/2002: 46)

Besides the loss of the specific culinary references, such samples locally subvert the rhythm and correlated effect of the original.

Perella shows sophisticated diction mediated by forms of more or less familiar French exoticism (cf., *inter alia*, *à la Parmesan*):

[...] four portions of tripe à la Parmesan [...] as an entremets* he ordered a small fricassee of partridges, rabbits, frogs, lizards, and dried sweet paradise grapes (Perella 1986: 167)

Entremets is used for *tornagusto* (accompanied by an explicatory endnote specifying its nature, i.e. "a flavorful or spicy small portion of food served to revive a diner's appetite", *ibid.*: 482). The expression used to translate *cibreino* is *small fricassée*, which appears to be congruent with the cooking method and some of the ingredients involved in the original⁹. The humorous effect of the passage is especially preserved through the contrast with the long and detailed

⁹ This is confirmed by the entry for *fricassée* in the OED (cf. "meat sliced and fried or stewed and served with sauce. Now usually a ragout of small animals or birds cut in pieces", sense 1), see OED online, June 2016, Web 7 July 2016.

list of ingredients (also notice the use of *dried sweet* as noun premodifiers with a clarifying function of paradise grapes).

Lawson Lucas's terminology, instead, is probably more in line with an Anglo-Saxon scenario (and with the global strategy at work in this version):

[...] four portions of tripe and onions [...] As an appetizer [...] he ordered a little hotch-potch of game-birds, partridge, rabbit, frog, lizard and green grapes* (Lawson Lucas 1996: 38)

The British English word *hotch-potch* emphasises the jocular effect of the passage through its semantics, as it both denotes a confused mixture of disparate things and a dish involving a mixture of many ingredients. The translator adds a rather long note supplying background information about the dishes found in the original, ending with an explanation of *cibreo*: "The word 'cibreo' means fricassee or hotchpotch or hotpot, normally made with chicken giblets and eggs [...] *Cibreo* is also the name of a well-known restaurant in Florence" (*ibid.*:177). The nature of rhyming reduplicative of the rendering creates an appealing effect on a phonological level as well, whereas the special flavour of grapes is somehow lost through a more standard description of their colour.

The more recent versions make use of the toponymic *Parmesan* that is part of the Cat's order, although in slightly different, significant ways. They also make the meaning of the original noun *tornagusto* more explicit through non-finite adverbial clauses indicating purpose, but diverge in their choices to translate *cibreino* and other lexical items in the source, cf.

[...] four portions of tripe Parmesan [...] to tease his appetite... a little casserole of grouse, partridge, rabbit, frog, lizard and paradise raisins (Canepa 2002: 57)

[...] four helpings of tripe with Parmesan cheese [...] to clean his palate ... a mixed grill of partridges, rabbits, frogs, lizards and prunes in brandy (Rose 2003: 56)

[...] four portions of tripe parmesan [...] to clear his palate ... a goulash of partridges, quails, rabbits, frogs, lizards, and paradise grapes (Brock 2009: 41)

As far as the translation of *trippa alla parmigiana* is concerned, it is interesting to notice that both the American versions by Canepa and Brock opt for the ellipses of the prepositional structure (*à la*), which testifies to a further step in the process of adaptation/recognition of the item. The British English text by Rose, instead, uses a more transparent structure (analogous to that in Murray/Tassinari), possibly also because of the young audience it targets.

In relation to the other items of the passage, Canepa, similarly to Perella, uses a form of recognised French exoticism, i.e. *casseroles* (a dish cooked and served in a kind of stew-pan, see OED, sense 1)¹⁰. She also uses a more specific term for *uva*, i.e. *raisins*, indicating a partially dried grape. Rose proposes a more neutral register with word choices that deviate from the source (cf. the different cooking method involved in *mixed grill*) but are probably more familiar to a British audience (esp. cf. *prunes in brandy*). Finally, Brock adopts a form of recognised exoticism from a different (Hungarian) culture, i.e. *goulash* (“a stew or ragout of meat and vegetables highly seasoned”, see OED, sense 1)¹¹, which definitely reflects a more contemporary trend towards ethnic food combinations in an international setting.

6. Concluding remarks

Many more examples would deserve further discussion. However limited in number, the cases taken into account are nevertheless representative of a variety of food types, roles and translation strategies. Indeed, the analysis has highlighted both similarities (i.e. in the same texts across the examples) and

¹⁰ OED online, June 2016, Web 7 July 2016.

¹¹ From the second half of the 19th century, see OED online, June 2016, Web 7 July 2016.

differences in the translation strategies used across time and, to some extent, across space, viz. the American English-British English distinction.

To what extent can we then really talk of a tendency towards “less domestication” in the 2000s? (cf. Paruolo 2010: 63, cited in section 2). Overall, it is possible to conclude that more recent American versions such as Canepa 2002 or Brock 2009 indeed seem to be more open to foreign influences than the others (e.g. Della Chiesa 1915/1925), especially if compared with the British English ones (Murray/Tassinari 1951, Lawson Lucas 1996, Rose 2003).

Besides, they are also devoid of the rich explicatory strategies found elsewhere (i.e. Perella 1986, where foreignisation is crucial, and Lawson Lucas 1996, where the opposite trend is involved), thus probably reflecting a higher degree of recognition and integration of originally foreign cuisine than in the past.

In the most recent version by Brock (2009), in particular, non-italicised exotic forms tend to be used and flavours that are different from the original dishes especially emerge through a combination of international influences. This testifies to the topical role of food as the expression of a hybrid third space of intercultural contact and exchange, which could also be regarded as a new form of domestication in itself, i.e. a form of adaptation to a contemporary cosmopolitan setting. More research is of course needed to corroborate these findings.

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